

EL LLANO EN LETRAS: AN INTERTEXTUAL APPROACH TO THE WORKS OF RUDOLFO A. ANAYA

Manuel M. Martín-Rodríguez
University of California, Merced

*The sun was shining so strongly, it turned the grassland
into a burning plain. El Llano en llamas, the plain on fire.
(Anaya, Sorrows 15)*

*I like to make literary allusions in my work
to other writers, if not names, then phrases.
(Anaya, "Bless Me" 154)*

ABSTRACT

This essay analyzes the value of an intertextual approach to reading the works of Rudolfo A. Anaya. My intention is not to discuss the influence of other writers on Anaya's works but, rather, the ways in which Anaya makes reference to authors and titles from multiple literary traditions. I explore the different types of intertextual allusions in Anaya's works to then concentrate on an in-depth analysis of intertextuality in Anaya's Sonny Baca quartet. I argue that Anaya uses intertextuality to both represent and transcend culture in a way that blurs the differences between the local and the global, the particular and the universal.

KEYWORDS: allusion, intertextuality, literary history, reading, tradition

* * *

Since he first burst onto the literary scene in 1972, with the bestselling novel *Bless Me, Ultima*, Rudolfo A. Anaya has been praised and recognized widely for his talent for capturing the worlds of folklore and of the oral tradition, and for adapting them to the idiosyncrasies of print culture. Indeed, Anaya's works are full of references to and renderings of old *cuentos*, legends, *dichos*, folk beliefs, and the like. Old

myths coexist in his novels with newly created fictions that appeal to the laws of the ancestral lore and, thus, *La Llorona*, the golden carp, witches, and other fantastic and folk types (Coyote, Juan del Oso) pop in and out of his tales to enter the world of more mundane characters who inhabit the New Mexican lands of our own contemporary times.

But, alongside that reservoir of traditional narrative materials, Anaya's readers will also encounter a veritable treasure trove of literary allusions in his works, some more developed than others but all of them contributing to creating a constellation of interconnected worlds. As my two epigraphs demonstrate, that evocation of intertextual materials is both a conscious strategy on the part of Anaya (see the second epigraph) and one that requires readers to recognize the more indirect references on their own, as the first epigraph suggests, since some of those *phrases* alluded to in Anaya's works remain unidentified and unmarked as far as their origin is concerned.

My intention in this article is to categorize and analyze some of the major ways in which Anaya made his works dialogue with the written traditions of multiple countries, in order to place his oeuvre at the center of a thick web of intertextual allusions that may be understood as the reclamation of a *literary lineage* for this New Mexican author. While there is no doubt that Anaya's works were centered on his native New Mexico, and while there is no sense in disputing their multiple ties to the New Mexican oral tradition, I argue that it would be reductive to see his books as just transliterations of folk into print or as ethnocentric narratives disconnected from the rest of the world. Behind the Rudolfo A. Anaya that delights in retelling ancestral beliefs and stories, we can always find the Rudolfo A. Anaya who wrestles with his readings as he weaves them into his own stories. It is in that sense that I have chosen the title "El Llano en letras," a not too subtle nod to Juan Rulfo's classic collection of short stories (and the intertext invoked in the first epigraph above), to suggest that Anaya's works are not only important for donning the traditional life and beliefs of his beloved New Mexican llano with an identity in writing, but also for doing so in a manner in which that exercise cannot be seen as a solipsistic triumph of the will (Anaya mastering the trade and becoming a writer) but, rather, as a celebration of the common bond with a lettered tradition that preceded him and that was also part of the life of the llano, regardless

of the multiple obstacles encountered by print culture in such an economically disadvantaged area. The author acknowledged as much in his essay “The Magic of Words”:

We know that as we preserve and use the literature of all cultures, we preserve and regenerate our own. The old ones knew and taught me this. They eagerly read the few newspapers that were available. They kept their diaries, they wrote decimas [sic] and cuentos, and they survived on their oral stories and traditions. (*Essays* 179)

At a personal level, the fact that letters were an integral part of Anaya’s childhood in the llano (and—more precisely—in the neighboring town of Santa Rosa, NM, where his family settled) is easily verified by the author’s reminiscences about the school library:

I was the only one in the gang that used to go to the library on Saturday mornings. It was a decrepit, old building, run by one of the teachers, who volunteered to open it on Saturdays. Many Saturday mornings she and I were the only ones at the library. I sat there and read and leafed through books, and took some home. (Dick and Sirias 15)¹

As he got to review and ponder on his life in his final few books, Anaya made sure to revisit that library in the fictional world of *Randy Lopez Goes Home*. Lopez’s homecoming, a sort of Chicanø² riff on Pedro Páramo’s return to Comala (in the famous novel by Juan Rulfo), includes a memorable encounter with Agua Bendita’s librarian, Miss Libriana, a thinly disguised portrait of Anaya’s Santa Rosa teacher:

Randy fell exhausted into one of the desks. The very desk he had sat in long ago.

My desk! he exclaimed.

His initials were carved into the wood. Here is where he felt the first inkling of Sofia’s love. She had been woven into the childhood stories he read, and he had fallen in love.

She was still here! In the books and in the musty air that held the dreams of children. (52)³

Sofia’s love (i.e. the love of wisdom) is connected unequivocally with books in that quote from *Randy Lopez*, and it constitutes additional proof of the significance that reading plays in the worlds of Rudolfo A. Anaya’s works. In the research that supports this article, I have been able

to identify and catalog references in Anaya's books to more than three hundred authors and titles, whether through direct mention or through indirect allusion (e.g. by quoting a phrase or some lines from unidentified literary works).⁴ Needless to say, some of those references are more meaningful than others, and my tabulation of citations also accounts for multiple mentions of a particular author/text in several Anaya books, as well as for their sustained or otherwise meaningful presence in a specific work. The latter is the case for the *Arabian Nights*, for example, which—while never mentioned by title in that book—nonetheless provides the narrative structure and plot setting for *Serafina's Stories*.

As for the former, alongside Homer and the Bible (the two most frequent citations), a set of several references appear mentioned in four or more of Anaya's books, including Pedro Calderón de la Barca (whose *La vida es sueño* provides a recurring leitmotif of sorts in Anaya's more recent books), Miguel de Cervantes (largely through the figure of Don Quixote), Dante Alighieri (a sustained reference as Anaya muses on the afterworld), William Shakespeare (Anaya cites, at least, eleven different works by the Bard), Sigmund Freud (often cited in a critical context), the *Arabian Nights* (cited in *The Silence of the Llano*, *The Man Who Could Fly*, *ChupaCabra and the Roswell UFO*, and *The Old Man's Story*), Mark Twain (four of his books are cited), Walt Whitman, and Frank Waters, who was also a personal friend of Anaya's.

Beyond the purely quantitative, it should be apparent to anyone who has read Anaya that there are other ways to think about the significance of intertextual presences in his works, as well as other trends worth noticing in that regard from a critical standpoint. To name just two, I could cite the increasing significance and presence of Thomas Wolfe in Anaya's latest books; Wolfe is quoted in *Randy Lopez* (2011), *The Old Man's Story* (2013), and *The Sorrows of Young Alfonso* (2016), but never before in his earlier writings, as far as I have been able to determine. The same is true of Juan Rulfo's presence, only directly acknowledged in *Randy Lopez* and in *The Sorrows*.

Cataloguing and analyzing all intertextual presences and trends would be beyond the scope of this essay, though I expect to do so in a future publication. As suggested above, here I will concentrate on a few examples that will serve me to highlight the value of an intertextual approach to reading Rudolfo A. Anaya. In order to do so, I will build on the existing scholarship on Anaya's links to previous

writers, but I should hasten to point out that—unlike most of my predecessors—I am not interested in noting or discussing *influences* but, rather, the reasons why certain intertexts are brought up to the reader’s attention in certain passages of Anaya’s works.

As for the potential danger that I, as a critic, might be “making up” or “making too much” of some of those alleged connections, I would like to stress that I will only analyze explicit mentions, including those that—while not involving the actual names and titles of works—are nonetheless irrefutable and evident when Anaya’s text is contrasted with its hypotext.⁵ To give but a quick example, the opening line of *The Adventures of Juan Chicaspatas* does not mention Virgil or his *Aeneid* explicitly, but no one could possibly doubt that Anaya’s “Arms of the women, I sing,” (5) playfully invokes the Virgilian opening formula “Arma virumque cano” [I sing of arms and the man...] (24) of his celebrated epic.

Such an approach allows me to skirt the problems encountered in some of the early scholarship on Anaya and his alleged literary predecessors. Though Juan Bruce-Novoa constructed a convincing argument associating Anaya’s early novels with James Joyce’s *A Portrait of the Artist as a Young Man* (“Portraits” 151), and with Robert Musil’s *The Confusions of Young Törless* and Thomas Mann’s *The Magic Mountain* (“Author” 185-203), much of the power of his reasoning inevitably relied on what his own cultural capital as a reader could do in processing Anaya’s writings. Without suggesting anything wrong with Bruce-Novoa’s approach, a most legitimate reader’s response to those texts, the problem I am highlighting is the potential contradiction between the critic’s cultural capital and the author’s. In an interview with Dash and others, for example, Anaya had this to say about Joyce and/in his works:

There are these little wispy things that we call literary influence that even we are not aware of. For example, there have been a few papers done on *Bless Me, Ultima* that compare it to *A Portrait of an Artist as a Young Man* [sic] by Joyce. I did read Joyce but I didn’t use that novel as a model to write *Bless Me, Ultima*. (“Bless Me” 154)⁶

Later in that same interview, Anaya elaborates:

Somehow all of these writers do have an influence. I just don’t believe that my work in any way imitates Faulkner or how he writes. As an

undergraduate I knew that I was supposed to read him but I didn't know if I could understand him. The same thing with James Joyce. Did *Ulysses* make an impact on my writing? Probably not, I couldn't read it to really grasp what was going on in that stylistically complex novel. (159-160, my emphasis)

As far as this article is concerned, my aim is to explore that *somehow* which Anaya mentions at the beginning of the quote above, but only in so far as I can trace a direct invitation from Anaya to his readers to wonder about the intertextual dialogue at play in his books. The fact that, seventeen years after the Dash interview, Enrique R. Lamadrid was able to point out a subtle but unequivocal echo of Joyce's *Ulysses* in Anaya's *Randy Lopez* should serve as a reminder that: a) such an invitation may easily go unnoticed by many readers, and b) that authorial guidance in that regard might be contradictory and not the only parameter to take into account, hence the need for analysis.⁷

For instance, one of those intertextual presences that might easily be overlooked by some readers operates at a structural level in *Alburquerque*, in which Anaya adopts a technique introduced in Spanish literature by Miguel de Unamuno (in *Niebla*, 1914) and later expanded in theatre by Luigi Pirandello in his famous play *Sei personaggi in cerca d'autore* (1921). In *Niebla*, the likely intertext for *Alburquerque*,⁸ the book's protagonist pays a visit to the author (Unamuno), interacting with him as if somehow they both inhabited the same diegetic level. Anaya replicates the procedure by having the two protagonists of *The Adventures of Juan Chicaspatas* (Chicaspatas and Al Penco) appear as characters in *Alburquerque*, where they dialog and interact with Anaya's fictional alter ego, Ben Chávez, said to be their creator. If the reader is not familiar with Unamuno's famous novelistic invention, nothing in Anaya's text explicitly suggests that the Spanish author might be behind Anaya's narrative trick; however, the fact that Unamuno is mentioned elsewhere in *Alburquerque* (and in *Zia Summer*) suggests that connecting these two particular intertextual dots is not unwarranted.

Anaya also exploited the playful nature of intertextuality by making several real-life critics appear as characters in his novels. In *Jemez Spring*, for example, a handful of European scholars—largely responsible for introducing Anaya's works to readers in that continent—are briefly interrogated by the authorities in connection

to an alleged murder. Michele Bottalico, Jean Cazemajou, Dieter Herms, Mario Maffi, Paul B. Taylor, and George Gurdjieff appear together sipping drinks at a hotel restaurant as they answer questions from the police. The scene is further endowed with intertextual meaning when character Sonny Baca compares it with Chaucer's *Canterbury Tales*: "Scholars on the road to Canterbury wound up in Jemez Springs" (95). That Anaya found this strategy useful and/or funny is confirmed by the fact that he employed it in several other books, giving cameo appearances to other authors and critics such as Juan Estevan Arellano (*Shaman Winter*), José Armas (*Río Grande Fall*), Leroy Quintana (*Zia Summer*), Nash Candelaria, Pat Mora, John Nichols, Frank Waters (*ChupaCabra and the Roswell UFO*), Jorge Huerta (*Curse of the ChupaCabra*) and Roberto Cantú, who appears in several of Anaya's novels.⁹

In a more serious vein, the range of uses of intertextual citation in Anaya's works is exceptional, and while covering all of them in an article would be impossible, the following should offer a representative sample.

Perhaps the most straightforward case of citation is what we could call *thematically-driven* intertextuality. Examples of this variant are found in *Lord of the Dawn*, a short novel based on the figure of Quetzalcoatl. Because the action is set in pre-Hispanic times, the references to poems attributed to Netzahualcoyotl appear as a most natural recreation of the cultural life of the period. The same could be said of *A Chicano in China*, the only book by Anaya where Chinese authors like Li Bai and Lu Xun get to be referenced.

Also forthright is the type of citation that occurs when an Anaya title paraphrases the title of the hypotext invoked. To readers familiar with literary history, it should be apparent that *The Sorrows of Young Alfonso* explicitly invites a connection with Johann Wolfgang von Goethe's eighteenth-century blockbuster *The Sorrows of Young Werther*. In fact, Anaya not only references Goethe's classic title, but he also borrows the epistolary structure of Goethe's work. In Anaya's novel, an anonymous narrator writes to an equally mysterious character simply referred to as K. about the life of the writer Alfonso. As the reading advances, it becomes apparent that Alfonso is a fictionalized Anaya (Alfonso was Anaya's middle name), since the descriptions of Alfonso's writings match the plots and topics of Anaya's earlier works. As María Teresa

Huerta Velásquez has suggested, *Sorrows* may also be connected intertextually with Franz Kafka's *The Castle*, given that Kafka's protagonist in that novel is simply referred to as K., "a character—likewise—seeking information" (Velásquez).¹⁰ Since *Sorrows* recreates Anaya's physical, creative, and spiritual autobiography, it is remarkable to note that the author chose to anchor such an endeavor in a web of literary allusions that begins with Goethe (and, perhaps, with Kafka, as suggested by Velásquez), and proceeds to reference (at least) the Bible, the Beat poets, Calderón de la Barca, Cervantes, Coleridge, Dante, Descartes, Dickens, Donne, James T. Farrell, Freud, the Greek epics, the Harlem Renaissance writers, Joseph Heller, Homer, Indian literature, James Joyce, San Juan de la Cruz, John Keats, Somerset Maugham, Mesopotamian literature, Álvarez Núñez Cabeza de Vaca, Persian literature, Plato, Ishmael Reed, Rousseau, Juan Rulfo, Percy Bysshe Shelley, Socrates, Steinbeck, El Teatro Campesino, Dylan Thomas, Mark Twain, Sabine R. Ulibarri, Gaspar de Villagrà, Frank Waters, Walt Whitman, Thomas Wolfe, and William Wordsworth, not to mention a considerable number of Chicano critics and scholars. Undoubtedly, though Anaya's character and sensibility were shaped early on by the landscape and the oral traditions of his region, there is no denying that his endeavors as an author are also predicated on his ability to negotiate readings and insights from print culture to situate his work in the kind of intertextual web that the listing above suggests.

Sorrows can also serve to illustrate a particular type of intertextuality that acquires especial significance in Anaya's later works, a variety that could be termed *intratextuality*, in the sense that the referenced works in this case are his own earlier publications. While present since the very beginning of Anaya's literary career (*Heart of Aztlán* is already full of textual winks to *Bless Me, Ultima*), this strategy increases as we approach the author's final years, and it becomes a major narrative focus in those retrospective works directly or indirectly inspired by the death of his wife, Patricia. In that sense, along with *Sorrows*, *The Old Man's Love Story* offers a prime example of this metaliterary self-interrogation, a sort of taking stock exercise that further connects one of his books to the others.

The next use of intertextuality I would like to explore is, perhaps, the most complex and carefully designed in Anaya's entire output.

As he oriented his career toward detective fiction in the transitional decades from the 20th to the 21st century, Anaya published a quartet of mystery novels whose titles reference both New Mexican cultures and geography, as well as the calendar seasons. The so-called Sonny Baca series is composed of *Zia Summer* (1995), *Río Grande Fall* (1996), *Shaman Winter* (1999) and *Jemez Spring* (2005), and it follows the ongoing battle between private investigator Baca and his nemesis, an enigmatic evil-doer known as Raven. *Zia Summer* continues the political themes of *Albuquerque*, and it even features the murder of Gloria Dominic, the wife of one of *Albuquerque*'s central characters, Frank Dominic. *Río Grande Fall* is set against the background of Albuquerque's Hot Air Balloon Fiesta, and it involves murder connected to drug smuggling. *Shaman Winter*, in turn, is endowed with an historical depth that reaches all the way to the time of the Spanish exploration of the present-day United States Southwest. While in the previous two books Raven was involved in cult-like activities and environmental issues connected to atomic energy and to the present-day New Mexican economy, in *Shaman Winter* he is said to be endowed with the ability to travel into the past, where he is systematically kidnapping Baca's ancestors so as to be able to rewrite (Sonny's) history. *Jemez Spring*, in turn, returns the reader to the present, a time in which the Governor of New Mexico has been murdered and Raven and his co-conspirators appear to have planted a bomb near the Los Alamos National Laboratory. Throughout the series, Anaya is able to explore a multitude of historic and cultural developments that have shaped the New Mexico area and, as he weaves such a rich cultural tapestry, the author also uses intertextual citations and allusions as a major tool to reflect on its literary history and legacy as well.

In analyzing intertextuality in the Sonny Baca series, a number of findings are worth discussing. In the first place, it is worth noting those references that occur in several volumes in the series. The most commonly cited include some (perhaps) predictable books and authors. The Bible and William Shakespeare are referenced in all four books in the series, with seven individual works by the Bard explicitly mentioned in Anaya's quartet. Since the Bible appears cited in twelve other books by Anaya, and Shakespeare in eight other, their presence in the series is consistent with the author's oeuvre as

a whole, though in the case of Shakespeare references to his works did not begin to appear until Anaya's fourth book (*The Silence of the Llano*) was published in 1982.

The folk/literary character Robin Hood, Frank Waters, and Pedro Calderón de la Barca are cited in three books of the Sonny Baca series, the latter mainly by paraphrasing the title of his famous play *La vida es sueño*, but Anaya does so in a manner that makes it clear he is citing Calderón's work and not using a saying that may have become commonplace and disconnected from its literary source. In *Río Grande Fall*, for example, the identification is explicit: "La vida es un sueño,' don Eliseo had quoted Calderón de la Barca, 'so we are always dreaming, and our soul is the greatest dreamer'" (49). Elsewhere in the series, Anaya extends the quote beyond the famous title, indicating a more than superfluous knowledge of the play: "La vida es un sueño y los sueños sueño son" [sic] (*Jemez Spring* 3).¹¹

Cited in just two books of the Sonny Baca quartet are Sigmund Freud, Joe Sando, Homer, and the explorer-writers Álvaro Núñez Cabeza de Vaca and Fray Marcos de Niza. Freud is almost always referenced in Anaya's works in a negative manner, as in "She didn't need Freud" (*Shaman Winter* 62) or "Forget Freud!" (*Jemez Spring* 278). The presences of Sando, Cabeza de Vaca, and Fray Marcos de Niza will be discussed below, but it seems important before doing so to reflect on the relatively limited references to Homer in the Sonny Baca books. Anaya cites the Greek epic poet in twelve of his books, and in all of them one finds references to Odysseus or to the *Odyssey*, with the possible exception of *Sorrows*, in which the citation is too vague to determine. This seems to indicate that, for Anaya, the story of the hero's long-delayed, adventure-filled homecoming must have held a special narrative value, and this can be further corroborated by analyzing the role that this intertext plays in *Heart of Aztlan* and in *Randy Lopez*, to pick just two books from Anaya's early and late career. Since the Sonny Baca novels are detective stories full of adventure, the relative minor presence of Odysseus and Homer is worth noticing, and it may require a bit of balancing between the quantitative, on the one hand, and the significance of the citations, on the other. Thus, while going just by quantifiable metrics, it would be easy to suggest that Odysseus—as the ultimate adventurer—is somewhat displaced in the Sonny Baca novels by adventuresome detective characters that Anaya invokes as intertexts (e.g. Sherlock

Holmes, James Bond), I would advocate for a more nuanced valuation of this potential replacement. As the table below will make clear, in the Sonny Baca mysteries Anaya mentions Nancy Drew, the Hardy Boys, Sherlock Holmes, James Bond, and Perry Mason in the first three books of the series. Interestingly, none of them (except for Sherlock Holmes) is referenced again in the closing installment of the series, *Jemez Spring*. Instead, *Jemez Spring* all but replaces the private investigator characters with references to the *Odyssey* and to Odysseus. A closer look at the actual Homer references in the Sonny Baca series, then, will help me further make the case for their significance beyond the quantitative.

In *Shaman Winter*, the first reference to Odysseus places him in the same narratological category as Juan Chicaspatas and Pedro de Urdemalas (129-130), sharing with them not only their adventurous identities but also their picaresque nature. Richer, or at least more original, is the second reference to Homer's epic poem in that book. As Sonny receives computer help from a teen nicknamed Cyber, he learns that the computer Cyber uses is called Circe, which prompts the private eye to reflect on Odysseus's story as it compares to the plight of Cyber's father, who has seemingly vanished after participating in top secret experiments. Because Circe was a sorcerer who could tell the future, Anaya offers then a somewhat playful comparison with the possibilities that computers allow in the present to surf the internet for information (309).

In *Jemez Spring*, however, the tone changes, and while Homer is invoked at the very beginning of the book, this time the reference is used to analyze a dream in which Sonny sees himself as a modern-day Polyphemus, blinded by Noman (1-2), thus recalling Odysseus' trick to escape the cyclop's dwelling. The sensorial-based comparisons continue later in the book, when Sonny (who used to teach literature in high school) laments: "Should have plugged my ears with wax, not heard the siren's call" (63). From that point on, the reader perceives how Anaya appears to be using the Odysseus story as a sort of deep structure for the final Sonny Baca book and for his hero's eventual return to/embracing of domesticity in the arms of his girlfriend, Rita—Sonny's faithful and patient Penelope. Thus, while Sonny is out and about fighting Raven, Rita's restaurant fills with eager men who await Sonny's demise to propose to his girlfriend. Sonny's neighbor, the wise Don Eliseo, calls them "the

suitors” (283) further connecting these would-be-woosers to those who gathered in Odysseus’s palace seeking Penelope’s hand in marriage. Rita, our modern-day Penelope, does not weave and unweave a shroud to force her suitors to wait, but she has been “stalling them with her sweet apple pies and her blend of coffee that stimulates the blood” (284). When Sonny eventually returns and enters Rita’s restaurant toward the end of the novel, the scene has an almost parodic ring to it, as Anaya replaces Odysseus’s prodigious bow with the dream catcher that Sonny carries with him:

THE ONE CLOSEST TO THE DOOR gasped, looking up as if he’d seen a ghost, questioning in his mind the appearance of the weary hero, eyeing the dreamcatcher that Sonny held like the jawbone of an ass. Was he going to smite the suitors? (285)

The ensuing description of Sonny makes the comparison even more explicit, revealing the entire extent of the analogy, and beginning to suggest its transcendental meaning:

he had returned, one eye nearly closed from a blow received at war, a Greek hero returning home from Troy, if Jemez Springs can be conceived as Troy, and Burque as his Ithaca, *and if the world would allow a Chicano to be as heroic as those who fought on the fields of Ilium* (285, my emphasis).

The italicized phrase in the quote sums up the growth of Sonny Baca as a character, from someone easily dismissed by others at the beginning of the series as an almost derisory type who spent his days chasing deadbeat fathers to a present-day (Chicano) Greek hero. It is in this sense that Anaya’s Sonny transcends both the figures of the fictional private detective and of the real-life Chicano soldier (the P.I. and the G.I.) to become an uplifting, cosmological hero.¹² Complementing his oft-noted spiritual depth and shamanic powers,¹³ Sonny Baca also endows a literary gravitas that aspires toward the universality of the classics, a point to which I will return below in my final analysis of *Jemez Spring*.

I must insist, in that light, that intertextual allusions and references in the Sonny Baca novels (and, of course, beyond them) require both quantitative and qualitative research and interpretation to gauge their respective significance. In consequence, and to further

explore the richness of intertextual allusions in these detective works by Anaya, I offer a tabular listing of citations in each of the four books, first, followed by an analysis of some of the most significant trends I can distinguish.

The table includes references to characters, titles, and authors cited by Anaya but, for the sake of a clean, simplified presentation, I have omitted specific titles whenever I list the name of an author (for instance, Homer is listed in my table, but not so the *Odyssey*, whose significance for the series I have just analyzed). For the same reason, I have listed author names in the table even when only their characters are mentioned (e.g. I list Erle S. Gardner to account for the mention of Perry Mason, Arthur C. Doyle as creator of the cited Sherlock Holmes, and so on). Conversely, in the case of characters appearing in book series with multiple authors (including ghost writers), I have chosen to list the characters themselves (e.g. Nancy Drew, the Hardy Boys). For some characters (e.g. Mephistopheles, Robin Hood), I have chosen not to associate them with a particular author, because they appear in multiple literary sources. Though I will briefly return to analyze them below, I have chosen to leave out of the table those playful mentions of critics and authors already discussed. Somewhat reluctantly, I have also decided to omit the many (and quite significant) references to folk plays such as *Los pastores*. My hesitation stems from the fact that these are relevant cultural/literary references (that would even strengthen some of the claims I will make below) but they are presented in the Sonny Baca novels as part of the New Mexican folklore; since I am not including other oral traditional materials here (folk tales, and the like), it seemed best to leave folk theatre out of the tabular listings as well. A final caveat about the table: I am not including references found to literary and paraliterary genres (e.g. poetry or comic books), to films based on literary works, nor other more general references to print culture that are present in the series. In other words, the actual web of references in the Sonny Baca mysteries is broader and more complex than what the table summarizes.¹⁴ Still, because I focus here on literature and print culture, I feel that all those decisions are reasonably justified.¹⁵

With that in mind, here are the cited literary/print culture references I was able to identify in the Sonny Baca novels:

| ZIA SUMMER | RÍO GRANDE FALL | SHAMAN WINTER | JEMEZ SPRING |
|------------------------------|------------------------------------|------------------------------------|---------------------------------|
| Bible, The | Acad. Nueva Raza | Bancroft, Hubert H. | Achebe, Chinua |
| <i>Book of Common Prayer</i> | Arellano Newsletter | Bandelier, Adolf F. | <i>Albuquerque Journal</i> |
| <i>Cattlemen's Journal</i> | Bible, The | <i>Bhagavad-Gita</i> | Arms, George |
| <i>Diario, El</i> | Calderón de la Barca, Pedro | Bible, The | Bible, The |
| <i>Entre verde y seco</i> | Castaneda, Carlos | Calderón de la Barca, Pedro | Blake, William |
| Freud, Sigmund | Chicano writers | Chávez, F. Angélico | Buchanan, Edith |
| Hardy Boys series | Doyle, Arthur Conan | Fleming, Ian | Calderón de la Barca, Pedro |
| Nancy Drew series | Faust | Gardner, Erle S. | Carroll, Lewis |
| Ortiz, Alfonso | Hinojosa, Rolando | Hillerman, Tony | Cervantes, Miguel de |
| Ortiz, Simon | Marcos de Niza, Fray | Homer | Chaucer, Geoffrey |
| Robin Hood | <i>New York Times</i> | Las Casas, Bartolomé de | Chávez, Denise |
| Sando, Joe | Núñez Cabeza de Vaca, Álvar | <i>Las Vegas Optic</i> | Coleridge, Samuel Taylor |
| Shakespeare, William | <i>Playboy</i> | Lawrence, D. H. | Dante Alighieri |
| Silko, Leslie Marmon | Robin Hood | Marcos de Niza, Fray | Descartes, René |
| Steinbeck, John | Rodríguez, René | Martínez, Antonio J. | Diccionario Velázquez |
| Unamuno, Miguel de | Salazar, Rubén | Nichols, John | Diogenes |
| Waters, Frank | Shakespeare, William | Núñez Cabeza de Vaca, Álvar | Doyle, Arthur Conan |
| Whitman, Walt | <i>Washington Post</i> | Shakespeare, William | Freud, Sigmund |

| ZIA SUMMER | RÍO GRANDE FALL | SHAMAN WINTER | JEMEZ SPRING |
|-------------------|----------------------------|--------------------------------|---------------------------------|
| | | Usner, Don J. | <i>Gilgamesh, Epic of</i> |
| | | Vasconcelos, José | Hemingway, Ernest |
| | | Villagrà, Gaspar de | Homer |
| | | Waters, Frank | Huxley, Aldous |
| | | Wolfe, Thomas | Irving, Washington |
| | | | Jung, Carl |
| | | | <i>Kama Sutra</i> |
| | | | Melville, Herman |
| | | | Mephistopheles |
| | | | Momaday, N. Scott |
| | | | <i>National Geographic</i> |
| | | | Parson, Elsie W. C. |
| | | | Pearce. T. M. |
| | | | Plato |
| | | | Pyle, Ernie |
| | | | Rand, Ayn |
| | | | Robin Hood |
| | | | Rowling, J. K. |
| | | | Sando, Joe |
| | | | Shakespeare, William |
| | | | Shelley, Mary W. |
| | | | <i>Wall Street Journal</i> |
| | | | Waters, Frank |
| | | | Wordsworth, William |

The first meaningful trend that should be noticeable from the tabular listings above is that intertextual citations increase as the Sonny Baca series progresses, from the eighteen sources that appear in *Zia Summer* and *Río Grande Fall* to the twenty-three in *Shaman Winter* and the remarkable forty-two in *Jemez Spring*. It appears safe to hypothesize that intertextual allusion—as a literary strategy—became more and more important for Anaya as he constructed his mystery novel quartet.

As to why that might be the case, I propose an interpretation that I have tried to make visually apparent by listing some of the references in the table in bold font. Much as the Baca series allows Anaya to paint a rich picture of the New Mexican landscape, history, cultures, and traditions, I argue that it also permits the author to focus on specific aspects of the state's literary/print heritage, and that there seems to be a deliberate effort on Anaya's part to highlight different areas of the print tradition in each of the four Sonny Baca books. For example, while *Zia Summer* includes—at least—eighteen identifiable explicit intertextual presences, it is the only book in the series that includes a cluster of references to four Native-American authors and/or their books. Cited are Alfonso Ortiz's *The Tewa World*, Acoma poet Simón Ortiz, Leslie Marmon Silko's *Ceremony*, and Joe Sando's *Pueblo Nations*. While I am aware that this represents less than twenty-five percent of all cited authorities in that book, I argue that this cluster of Native American sources is nonetheless significant, especially as it appears in the first book in the series. Symbolically, Anaya seems to recognize with these references the oldest New Mexican human and cultural heritage, and doing so in the first book of the series amounts to a declaration of principles, considering the author's longstanding engagement with Native American spirituality, since the days of *Bless Me, Ultima* until *Jalamanta* (published just a year after *Zia Summer* and centered on non-Western metaphysical meditations on spirituality), and beyond. But, while *Jalamanta* includes (to my knowledge) no explicit intertextual allusions, except for several instances of the phrase “dark night of the soul,” which can be linked to the famous poem of that title by the Spanish mystic San Juan de la Cruz, what is most significant in *Zia Summer*'s intertextual map is that Anaya is referencing contemporary books and writings by Native American authors and scholars;¹⁶ in doing so, Anaya acknowledges and celebrates not only the importance of the indigenous past, but also the contemporary Native American literary/print renaissance.

From that celebration of indigeneity, past and present, Anaya moves on to an acknowledgement of Chicanø letters in the second volume of the series. As shown in the table, I have been able to identify eighteen explicit references in *Río Grande Fall* as well. Of those, eight (more than forty-four percent) are direct mentions of Chicanø print and literary culture, ranging from the concrete references to Rolando Hinojosa, René Rodríguez, and Rubén Salazar, to the generic mention of the Chicanø “writers and poets” that character Alisandra Bustamante-Smith is said to have read at Yale University (165). Two of the cited authorities are of especial relevance for the New Mexico context, the references to the Academia de la Nueva Raza, and to the *Arellano Newsletter*. The latter would hardly be known outside New Mexico by anyone other than scholars but, together with the overall activities of the Academia, it represents a successful organic effort to bolster contemporary manito print culture. Seen from a broader perspective, it would have been possible to count the reference to the Carlos Castaneda character Don Juan as part of this Chicanø-centered cluster of references, considering how popular Castaneda’s works were among Chicanø readers in the 1970s and 1980s (at least), but I opted not do so for consistency purposes. In any case, with close to fifty percent of all intertextual references pointing toward the contemporary Chicanø literary renaissance, *Río Grande Fall* complements the homegrown, native emphasis of *Zia Summer*, giving the first half of the Sonny Baca series a distinct—though broad and broadminded—ethnocentric flavor.

Several other elements are worth discussing to better appreciate how Anaya develops his intertextual writing in the Sonny Baca books. While the Bible, Robin Hood, and Shakespeare provide an underlying sense of continuity across the series, as already suggested,¹⁷ all other cited works change from *Zia Summer* to *Río Grande Fall*. Unamuno and Whitman, to phrase it that way, yield to Calderón de la Barca and Castaneda, and so on. But, perhaps more significantly, variation is also found within categories of citations. For example, in both *Zia Summer* and *Río Grande Fall* Anaya mentions two newspapers, but those two periodicals are different from one book to the other. By the same token, both books reference earlier detective characters, but while *Zia Summer* cites the Hardy Boys and Nancy Drew, *Río Grande Fall* sides with Sherlock Holmes. *Shaman Winter*, in turn, will also

cite two newspapers (the *Las Vegas Optic* and Father Antonio José Martínez's *El Crepúsculo*) which had not appeared before in the series as references, and it will switch from the previously cited detectives to James Bond and Perry Mason. Lastly, *Jemez Spring* introduces references to two additional newspapers never mentioned before in the series, and—while repeating a reference to Sherlock Holmes—it also cites (for the first time) the most recent quasi-detective character in all of the series, Harry Potter.

The noted combination of repetition and change might be better explained through a musical analogy in which the Bible, Shakespeare, and Robin Hood would provide something akin to the basso continuo proper of Baroque music, that is, the constant underlying harmonic base, to which Anaya adds the themes (e.g. newspapers, detectives) and the variations (specific titles and characters). This gives the Sonny Baca series a firm, yet quite flexible structure that dovetails with other elements that also rely on modifications of an existing element (e.g. the change of season in each book title, a new conflict in each book with the same antagonist from previous installments, and the like). By also changing the focus from one aspect of the literary heritage to another, Anaya further strengthens this pattern of repetition and change.

In *Shaman Winter*, the intertextual heritage highlighted could be best described as that constituted by early explorers and historians of the Americas, with especial emphasis on the United States, its Southwest region, and, of course, New Mexico. Seen from this perspective, eight of the twenty-three cited references (almost thirty-five percent) would form a cluster that would help to give *Shaman Winter* its historical flavor (which is supported thematically by a plot in which both Raven and Sonny are allowed to travel to the past). Alongside Bartolomé de Las Casas (the major coeval source for denouncing the abuses of the Spanish colonial enterprise), in *Shaman Winter* Anaya cites Cabeza de Vaca, Fray Marcos de Niza, and Gaspar de Villagrà from that same sixteenth to seventeenth century period. These are all sources that Sonny Baca consults as he tries to understand his own personal and cultural past. Through Baca's library research, Anaya represents a strong trend in Chicano literary studies that began to gain momentum in the late 1980s and was institutionally consolidated in the following decades through massive archival projects devoted to recovering the historical and

literary heritage of Latinos in the United States. In fact, the last three authors mentioned have been frequently listed in bibliographies of Chicano literature and are considered by many (though not all) to be distinct representatives of colonial Chicano literature.¹⁸ Ever since Bruce-Novoa proposed the idea that Cabeza de Vaca was the first Chicano (because of his partial assimilation to the cultures of the Native American peoples with whom he lived and interacted during his post-shipwreck ordeal),¹⁹ the debate over their status in that regard has been quite active. Beyond identity, though, it is impossible to deny their role as early historians and anthropologists of the United States Southwest, and it is in that capacity that I am counting them as part of the highlighted historiographical cluster in *Shaman Winter*. Of all three, Villagr  plays the most important role for New Mexico, since he wrote and published the first literary work about the area that is known to us, the long poem (close to twelve thousand lines) *Historia de la nueva Mexico* (1610). Arguably, Villagr  is also the cited source that allows Anaya to make some of the strongest points about cultural capital and literary heritage. Within a book in which the kidnapping and destruction of Sonny's biological ancestors drives the plot, the following comments made by Sonny as he checks out Villagr 's *Historia* resonate with a similar tone about the abduction and erasure of the Chicano historiographical and literary past: "He picked up the volume in front of him. Gaspar P rez de Villagr 's *Historia de la Nueva M xico*, 1610, published in Spain. This man wrote the first epic of the region. Never read this when I was doing my undergraduate work" (52-53); "The Villagr  epic is hardly ever mentioned in textbooks. History is supposed to start at Plymouth Rock" (53).

Therefore, by using Villagr 's *Historia* to check for specific information on his ancestor Andr s Vaca (quite possible modeled after the Mexican Captain Crist bal Vaca, mentioned by Villagr  in his poem as a member of the 1598 O ate expedition), Sonny Baca is also reclaiming a print-tradition past that is described as a suppressed, oppositional counter-history to the foundational Anglo-Saxon master narrative. By reading Villagr , Sonny also learns about the earliest representation of the theatrical work *Moros y cristianos* (56) and about the exploration of the R o del Norte, later to be known as R o Grande (58). That does not mean that his reading of Villagr 

is entirely celebratory; in fact, we can feel Sonny Baca's oppositional reading in lines such as "[a]nd on it went. Taking possession of everything" (58), and "Took everything" (58-59). Sonny's ambivalence is predicated on the elation that results from discovering a lost or unknown cultural past, combined with a healthy dose of skepticism about the role of historiography as a tool for domination and for the suppression of earlier worldviews and hegemonies. As the healer Lorenza tells Sonny, history "begins with those who write history" (52), a message that Sonny is able to reconfigure soon afterwards by connecting geography and discourse: "History was a map the newcomer laid over the land" (58).

That critical view will be important to keep in mind for the more recent historiographical works cited. A not surprising one is Fray Angélico Chávez's *Origins of New Mexico Families*, given the fact that Sonny Baca undertakes his own genealogical search in *Shaman Winter*. The other scholarly works referenced in this novel are Don J. Usner's *Sabino's Map*, a cultural history of Chimayó; Adolf F. Bandelier's *Southwestern Journals*, one of the most significant studies by this Swiss-American archaeologist and pioneer of anthropological studies; and (although the title is not cited explicitly) Hubert H. Bancroft's *History of Arizona and New Mexico*, which includes a list of the men in the Oñate expedition, in which Sonny pretends to find his ancestor Andrés Vaca mentioned (the Captain listed by that name by Bancroft is actually Francisco Vaca).

What we see through this intertextual cluster of citations in *Shaman Winter* is a warning about how successive waves of arrivals have resulted in a continual exercise of "laying maps over the land." For the first time in the Sonny Baca series, the highlighted group of references points not so much to native sources but to authors of foreign stock, with the exception of Chávez (though his work cited is one that attempts to trace New Mexican ancestry to European lineages) and—potentially and partially—Usner (since he builds on the work of Sabino Trujillo).

In a sense, therefore, *Shaman Winter* is also an exercise of "laying maps" through which Anaya attempts to critically rewrite the history of his people and, for that reason, this novel is the one for which the cluster of intertexts works as a veritable palimpsest on which the New Mexican records have been entered and reentered at different points in time.

After highlighting Native American authors, Chicanø writers, and historians and explorers in the previous three installments, *Jemez Spring* closes the Baca quartet with a larger than usual cluster of cited references that I would describe as emblematic of the Western canon, with some of those intertexts representing the traditional curricula in place in United States schools. Included here are Chinua Achebe's *Things Fall Apart*, Aldous Huxley's *Brave New World* (in itself, an intertextual reference to Shakespeare's *The Tempest*), Herman Melville's *Moby Dick*, and Ayn Rand's *Atlas Shrugged*, among a much longer list that also features William Blake, Lewis Carroll, Geoffrey Chaucer, Samuel Taylor Coleridge, Ernest Hemingway, Washington Irving, William Shakespeare, Mary W. Shelley, and William Wordsworth. As for canonical works from other cultures, alongside the Greek Homer, Plato, and Diogenes, we find references to Cervantes, Dante, Descartes, and to the *Epic of Gilgamesh*, among others.

In this final novel, Sonny Baca himself is said to be entering the list of obsessed characters found in some of the canonical works cited: You are an obsessed man, Mr. Sonny Baca. Like Agamemnon, Oedipus, Othello, King Lear, Don Quixote, or the weak and floundering Hamlet. And the worst of the lot, Captain Ahab! All obsessed with the bride of their dreams, a need that drives them to—you know, you once taught literature—drives them to tragic ends. (265)

Partially metaliterary in that regard, *Jemez Spring* thus produces a certain sense of arrival, a kind of rhetorical answer to fellow Chicano author Tomás Rivera and to the characters in his story “Cuando lleguemos,” which is part of Rivera's “...y no se lo tragó la tierra”, the winner of the first annual Premio Quinto Sol in 1970 (Anaya's *Bless Me, Ultima* would win the award the following year). In Rivera's story, the nameless migrant characters make all kinds of plans for their envisioned arrival to their new places of work (and, metaphorically, for when they “arrive” to achieve a better type of life), but they remain stuck en route, with a pessimistic voice among them proclaiming that, in fact, they will never arrive anywhere (69). By inserting Sonny Baca in the list of universal characters cited in *Jemez Spring*, and by completing the strategic task of connecting his Chicano books to a varied cluster of universal, canonical intertexts, Anaya appears to be leaving his mystery readers with the final message that “we have arrived,” that—much as the history of New Mexico

is the result of the successive influx of different groups of population—so too is literature a field in which the different experiences and perspectives crisscross with one another creating a web of citations and references; in such a web, hierarchies and exclusionary practices of marginalization are toppled by the unlimited potential that literary texts possess to reference one another bypassing any criteria set from the outside. In that sense, inserting the cadre of international critics of Chicano literature discussed above as characters in *Jemez Spring* further conveys the message that the old dialectic regional/universal should no longer apply to New Mexican Chicano literature.

All in all, as far as literary/print history is concerned, Anaya's Sonny Baca quartet is donned with a symbolic structure reminiscent of the Zia sun symbol and its representation of the four directions and the four seasons. As my analysis aims to show, the Baca series also identifies and points to four *literary* directions in the four seasonally-titled novels: the Native American, the Chicano, the historiographical mapping of New Mexico, and the canonical/universal. If in 1982 Anaya could say the following in a dialogue with fellow New Mexican author John Nichols: "The high school and college curricula had never exposed me to the history and literature of my ancestors. Now I had a purpose: to write the stories of my community. I would return to mythic time and reveal its symbols in my stories." (Dick and Sirias 60), then, it is clear that a decade and a half later he had found a way to both tell the stories of his community and talk back to the school curricula by returning not only to mythic time but also to a print history that he revises and appropriates as needed.

The types of intertextual citations I have highlighted and analyzed in this article offer ample proof that Rudolfo A. Anaya understood, since early on, that writing about one's own culture, history, and reality was not incompatible with acknowledging ties to multiple other cultures and experiences through the common bond of reading and readings. As he acknowledged in his essay "The Magic of Words," "[w]e know that as we preserve and use the literature of all cultures, we preserve and regenerate our own" (*Essays* 179).

But even at a less conscious level, before any will to preserve or use literature can take place, the cultural capital acquired through reading inevitably finds its way into the reader's mind, erasing

the boundaries between *all cultures* and *our own*. What we read becomes *our own* culture even when the words were written by someone entirely foreign to us, in part because those words cease to reside on the printed page in which we found them as they take up residence in our minds. Anaya acknowledged that process in *ChupaCabra Meets Billy the Kid*, one of the last books he published. In it, the Chicana protagonist, Rosa Medina, undertakes the job of writing a novel about Billy the Kid, which triggers the following brain reaction:

Since she had started writing, entire novels she had once read passed before her eyes, Shakespearean sonnets, passages from *The Divine Comedy*, the Bible, stories by Chicana writers she admired. They all clamored for attention, each wanting Rosa to review her latest novel. Their names spilled out of her subconscious like pearls. (22)

Anaya's own conscious and unconscious intertextual "pearls" permeate his writings, as I have shown, endowing them with the power to both represent and transcend culture.²⁰ Realizing that literature creates a thick web of connections over time, Anaya embraced such a weaving with gusto but, true to his reverence to the teaching of his elders, he managed to connect it with ancient lore and wisdom as well. Nowhere in his oeuvre is this seen more clearly than in *Serafina's Stories*, in which the title character, a New Mexican indigenous Scheherazade, gains the freedom of her fellow Pueblo prisoners by successfully telling the Governor a story each night. But, as the Governor observes with surprise during one of their conversations, "these are Spanish cuentos, tales I heard as a child" (132). When he asks Serafina "Do you ever tell the stories of your people?" (132), the young Pueblo woman answers that they are not permitted to do so, which results in a short conversation about the preservation of culture through storytelling. The interesting aspect of that exchange, at least for my purposes here, is the suggestion that the preservation of one's culture can only be achieved through transmission across others:

Yes, you're right. If a culture forgets the stories of its ancestors then it dies. The Greeks are remembered because they passed their myths on to the Romans, and they passed them on to us. Those myths inspire our art and music, and the new stories that spring from ancient legends. (132-133)

A few pages later, after being questioned about giving some of the traditional tales she tells a distinct New Mexican flavor, Serafina replies to the Governor: “Doesn’t it make sense that we should put some of our men as heroes in the stories?” (145). In Serafina’s question we can see Anaya’s intertextual writing strategy almost spelled out. By blending the local with the foreign, by basing one’s writings on previous works from other cultures, the goal of blurring the line between the universal and the particular can be achieved, and it becomes easier to realize why Odysseus can become Sonny Baca (or the other way around) and why Anaya can tell New Mexican stories full of connections to works from other cultures, times, and traditions.

Literature is inevitably relational and self-nurturing, since all writers enter the world of letters as readers. As such a reader, in an essay celebrating a major milestone for the University of New Mexico libraries (that of reaching the level of one million holdings), Anaya wrote: “A million worlds. A million million worlds. And the beauty of it is that each world is related to the next, as was taught to us by the old ones” (*Essays* 178). Intertextuality, in that sense, is nothing but the print version of the cosmic interconnectedness acknowledged by the elders and, therefore, the most logical tool for an accomplished author, like Anaya, to set the literary plain on fire.

REFERENCES

- Anaya, Rudolfo A. *The Adventures of Juan Chicaspatas*. Arte Público Press, 1985.
- . “Bless Me Ultima at Twenty-Five Years: A Conversation with Rudolfo Anaya.” *The Americas Review*, vol. 25, 1999, pp. 150-163.
- . *ChupaCabra Meets Billy the Kid*. University of Oklahoma Press, 2018.
- . *The Essays*. University of Oklahoma Press, 2009.
- . *Jemez Spring*. University of New Mexico Press, 2005.
- . *Randy Lopez Goes Home*. University of Oklahoma Press, 2011.
- . *Rio Grande Fall*. Warner Books, 1996.
- . *Serafina’s Stories*. University of New Mexico Press, 2004.
- . *Shaman Winter*. Warner Books, 2000.
- . *The Sorrows of Young Alfonso*. University of Oklahoma Press, 2016.
- Arellano, Anselmo F. ed. *Los pobladores nuevomexicanos y su poesía, 1889-1950*. Pajarito Publications, 1976.

- Bruce-Novoa, Juan. "The Author as Communal Hero: Musil, Mann, and Anaya." *Rudolfo A. Anaya: Focus on Criticism*. Ed. César A. González-T. Lalo Press, 1990, pp. 183-208.
- . "Portraits of the Chicano Artist as a Young Man: The Making of the 'Author' in Three Chicano Novels." *Flor y Canto II: An Anthology of Chicano Literature*. Ed. Arnold C. Vento, et al. Pajarito Publications, 1979, pp. 150-61.
- . "Shipwrecked in the Seas of Signification: Cabeza de Vaca's *La Relación* and Chicano Literature." *Reconstructing a Chicano/a Literary Heritage: Hispanic Colonial Literature of the Southwest*. Ed. María Herrera-Sobek. University of Arizona Press, 1993, pp. 3-23.
- Bus, Heiner. "Disenchanting the 'Land of Enchantment'? Sense of Place in Mary Austin and Rudolfo Anaya." *The Forked Juniper: Critical Perspectives on Rudolfo Anaya*. Ed. Roberto Cantú. University of Oklahoma Press, 2016, pp. 44-72.
- Dick, Bruce Allen & Silvio Sirias, eds. *Conversations with Rudolfo Anaya*. University of Mississippi Press, 1998.
- Genette, Gérard. *Palimpsestes: La littérature au second degré*. Éditions du Seuil, 1982.
- Herrera-Sobek, María. "The Nature of *Jalamanta*: Religious, Philosophical, Spiritual, and Political Interconnections in Rudolfo Anaya's Ecological Novel." *The Forked Juniper: Critical Perspectives on Rudolfo Anaya*. Ed. Roberto Cantú. University of Oklahoma Press, 2016, pp. 98-119.
- Lamadrid, Enrique R. "De vatos y profetas: Cultural Authority and Literary Performance in the Writing of Rudolfo Anaya." *The Forked Juniper: Critical Perspectives on Rudolfo Anaya*. Ed. Roberto Cantú. University of Oklahoma Press, 2016, pp. 197-209.
- Rivera, Tomás. "...y no se lo tragó la tierra". Arte Público Press, 1992.
- Sánchez, Rosaura. "Rudolfo Anaya's Historical Memory." *The Forked Juniper: Critical Perspectives on Rudolfo Anaya*. Ed. Roberto Cantú. University of Oklahoma Press, 2016, pp. 221-240.
- Tonn, Horst. "Imagining the Local and the Global in the Work of Rudolfo A. Anaya." *The Forked Juniper: Critical Perspectives on Rudolfo Anaya*. Ed. Roberto Cantú. University of Oklahoma Press, 2016, pp. 241-252.
- Velásquez, María Teresa Huerta. "The Sorrows of Young Alfonso." March 2017.
- Virgil. *Aeneid*. Clarendon Press, 1890.

NOTES

- 1 In *The Essays*, Anaya also talks about the book holdings in the town library: "Growing up with few books in the house created in me a desire and need for books. When I started school, I remember visiting the one-room library of our town and standing in front of the dusty shelves lined with books. In reality, there were only a few shelves and not over a thousand books, but I wanted to read them all. There was food for my soul in the books, that much I realized" (67).
- 2 The term "Chicano," adopted around the 1960s by many Americans of Mexican descent to denote a newly reformulated identity, has been subjected to a number of challenges since then, mostly related to its grammatical masculine ending. "Chicano/a," "Chicana/o," "Chican@" and, most recently, "Chicanx," among others, have been proposed as more inclusive labels to include female and non-binary sexual identities. In this article, I am employing the spelling "Chicanø" to acknowledge and honor those challenges while maintaining the spelling as close as I can to suggesting its original pronunciation. I am using "Latinø" for the same reasons. I use the spelling "Chicano" in those cases in which the grammatical masculine appears to be more appropriate. In quoted texts, I maintain original spellings.
- 3 The real-life librarian, Miss Pansy, is remembered by Anaya in *The Essays*: "Miss Pansy, the librarian, became my new guide. She fed me books as any mother would nurture her child. She brought me book after book, and I consumed them all. Saturday afternoon disappeared as the time of day dissolved into the time of distant worlds. In a world which occupied most of my other schoolmates with games, I took the time to read. I was a librarian's dream. My tattered library card was my ticket into the same worlds my grandfather had known, worlds of magic that fed the imagination" (178).
- 4 For such a study, I have canvassed all of Anaya's novels and short story collections, his poetry books, *The Essays*, and the travel book *A Chicano in China*. I have not included his plays nor his works for children yet.
- 5 In the studies of narratology and intertextuality the citing text is known as the hypertext and the cited text is called the hypotext, following Gérard Genette's nomenclature (11-12).
- 6 In my efforts to catalog all intertextual references in Rudolfo A. Anaya's works, I have not found any explicit references to either Musil or Mann. Joyce's *Portrait* is cited in Anaya's *The Sorrows of Young Alfonso*, and Joyce is referenced in both *Randy Lopez* (a minor quote from Joyce's *Ulysses*), and in *The Essays*.
- 7 Lamadrid (200) compares and discusses the lines "met him pike hoses." (*Ulysses*) and "bet him Mike's horses" (*Randy Lopez*).
- 8 Lamadrid suggested this connection, as part of what he described as Anaya's penchant for having his characters "walk freely between Anaya's novels and stories" (201).
- 9 Also in *Jemez Spring* a somewhat oneiric scene summons the ghosts of Miguel A. Otero and Erna Fergusson, among other famous New Mexicans. In the

- largely autobiographical and metaliterary *The Sorrows of Young Alfonso*, in turn, appearances by Juan Bruce-Novoa and Sabine R. Ulibarri, among others, are less playful and closer to being regular citations.
- 10 While I have not found any explicit references to Kafka in Anaya's works, I agree with Velásquez that this is a very likely intertextual citation of the Czech author. Arguably, an echo of Kafka's *Metamorphosis* can be found in Anaya's *Tortuga* as well, but only if one chooses to interpret Anaya's novel in that light; the text, as suggested, offers no mentions of Kafka or his works.
 - 11 Additional evidence to the fact that Calderón's play has been known and important for New Mexican letters prior to Anaya's multiple citations (and further proof of the way in which the elders eagerly read what was available) can be found in the long poem "Los soñadores," by Alejandro Frésquez, originally published in a San Miguel county newspaper in 1933, and later included by Anselmo F. Arellano in his 1976 anthology *Los pobladores nuevomexicanos y su poesía*: "Quién no recuerda al famoso / Poeta, que en verso abarca, / Lo que sucede en el arca, / De este mundo veleidoso... / Oír el verso más chistoso / De Calderón de la Barca. // --'Triste sueño es el vivir' / Dijo el Vate más profundo; / Y el gran trágico del mundo. / Dice: --'Morir es dormir'..." (111).
 - 12 Though Sonny is not a soldier, Anaya makes the military connection shortly after Sonny's homecoming: "Rita turned to look at her Chicano Ulysses home from the war" (287), blending and blurring the borders between Sonny's struggles and the Trojan war and, potentially, evoking in the reader's mind the abundant literature on Chicano soldiers and veterans.
 - 13 See, for example, Sánchez's assessment: "Sonny Baca is thus not only the traditional gumshoe who follows clues, interviews people, visits different sites, does research, and consults and relies on assistants, but he is also a shaman, a good brujo, with powers" (233).
 - 14 Full details on all citations (included those not listed in the table in this article) are catalogued in my Chicanø Literature Intertextual Database (CLID). Though not available to the public yet, at some point I hope to be able to share the complete listings of citations through links accessible from another digital project of mine, the Visual History of Chicano/a/x/ Literature (<https://faculty.ucmerced.edu/mmartin-rodriguez/vhcl.htm>).
 - 15 I have also left out of the table references to historical figures who did produce writings of their own but who are not cited by Anaya as writers (e.g. Hernán Cortés and Juan de Oñate, among others).
 - 16 Herrera-Sobek has explored in detail potential non-explicit connections with Greek philosophy in *Jalamanta* (102-108), as well as religious influences from the Bible, Aztec cosmology, Hindu religions, and American Indian beliefs (108-114).
 - 17 Once again, despite the significance of these recurring references, I have no space to analyze them here, but I expect to do so in a future publication.
 - 18 It is for that reason that I counted Fray Marcos and Cabeza de Vaca as part of the Chicanø cluster of references in *Río Grande Fall*.

- 19 See Bruce-Novoa's "Shipwrecked in the Seas of Signification," *passim*.
- 20 Though I have only explored conscious literary references in this article, other scholars have produced comparative analyses of Anaya's works that all but suggest the possibility of such subconscious connections as well, as does Bus in his study of Anaya and Mary Austin (especially on pp. 61-65). Horst Tonn, in turn, has made the case for cultural differences being not foundational but relational (242), a claim my analysis supports and expands.